EDUCATION POLICY

The education policy of the Labour Party was partially revealed by the Leader of the Opposition, Mr. N. E. Kirk, at the university last night.

Mr. Kirk said that the present problem that anybody on a low income had a reasonable possibility of getting to university and that the basis of Labour education policy was one of believing that education helped people. "It is the most important present problem that anybody on a low income had a reasonable possibility of getting to university and that the basis of Labour's education policy was one of believing that education helped people."

Mr. Kirk said that the present problem that anybody on a low income had a reasonable possibility of getting to university and that the basis of Labour's education policy was one of believing that education helped people. He added that the Labour Party was committed to providing more scholarships and bursaries to make education more accessible to all.

EXEC BY-PASSED

Opposes I.W.N.S.C.M.

THERE is no strong possibility that two Special General Meetings of the Students’ Association will be held next week.

One day was tentatively set some time ago.

A second SGM has been called by an ad hoc committee to consider motions relating to racism.

The President of the Students’ Association, Mr. Gerald Currie, has decided that these motions will be considered on the same day as the SRC meeting.

The constitution of the Students’ Association states that an SGM must be held not later than 10 days after the association’s secretarial meeting.

Mr. T. Arnold is moving a constitutional amendment to the effect that the word "office" be inserted between "three" and "days.

The constitution says that if the SGM is not held within the required time, the members of the association receiving notice may hold their own SGM.

The constitution carries no provision of the number of days notice or the presence of any member of the executive, including the president.

Presumably, the members may elect their own chairman.

As regards the possibility of this meeting given to the association on Monday, the notice of seven days’ notice is not met.

This allows the committee to hold a meeting on Monday, April 24.

It is doubtful whether the Executive could hold the first meeting within the required 10 days anyway, for at the moment the association would be receiving a maximum of three days’ notice.

The constitution provides for seven days’ notice.

Members of the committee who objected to their motions being considered on the same day as the SRC motions feel that there would not be sufficient time to consider them properly.

"Although we have not seen the agenda, it seems inevitable that one set of motions will be submargined," said George.

"If the racial motions are considered after the SRC motions, it will mean they won't reach the attention they deserve," said Mr. Barry Saunders that the SRC was a "radical" alteration to the Students’ Association.

"It will be most unfortunate if they are considered after the racial motions," said a student.

"It deserves full unhurried debate," said another student.

Some students also felt there would be problems with obtaining a quorum.

Students are therefore advised to try to secure notices around campus informing them of any change to the agenda for 29 April, which presents the only opportunity to consider the motions.

Mr. Anson said that the Teaching Council could not be addressed on the agenda for 29 April, which is the only opportunity to consider the motions.

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Opinion

Where else could it be but Row upon row of dedicated killing women, holding up guns to scores of scared young politicians, independent party back, irate unionists. In the public gallery a few more small children, fat and redlit white and black. One in particular-drawn attention to himself by constantly jiggling, gesticulating to the audience, picking snowballs out of his pockets every few minutes from the depths of a shabbily formerly grey double-breasted suit with a great deal of muck, meat, and dagger. One such member of this Party back rose nine times from his seat and leched from the stage—rather to shake another drink—the latter most likely judging from his deteriorating stance and his frequent moment to encourage other 'leaders' outside for a quick whisky.

The Labour Conference, this week in Wellington, and the old group of people is the Old Guard, the Labour Party, the New Zealand Labour Party. This is the image of the Labour Party that comes across on TV, through the News Media. An old and tired party with an entrenched and bureaucratic tradition. In front of the old are the new party adherents. On the media front, in particular New Zealand's two political experts—Professors Chapman and Jackson, who have been re-ordered for their libel against him, their influence on the Labour party is strong, but certainly no power. The Old Guard might promise all manner of things (as they did in 1968) but when it comes to the crunch the Old Guard

Noshing by Tums

A guide to eating and drinking in Wellington

DEAR OLD MIDLAND,

What's happened, mine own? Inside. Out of the front parlour walls of your Pri-

vate Bar 1 first downed at twenty-two, tender age of 15. On the horseshoe bar round the corner from the Public, I used to keep my favourite spot and also where the best dame was. Poly and Bob used to sit there.

And now. The horse shoe bar has gone, you are asking me, with commercial travellers and grey-

麵包 and bawdy. The friendly barman laugh behind the back of the bar. My friends who have drunk and got drunk there for years have been banned for life for telling your manager what they thought.

The bar is still the best Red Bar in town but your students have gone to the Grand and your atmosphere is that of a student union, not a bar. I still drink in it. But for the bar, the student bar elsewhere.

Regrettably, 2 points.

If you want a special feed with your special friend at a fairly cheap price, please go to the Tai Pai restaurant on Victoria Street, off Customs Street. Be daring. Order the food that you both want. I have seen them stand on the menu. Although I attended with my friend, I got the impression that it was non-existent. The non-existent would still get good treatment. The soup was exquisite. If you're a conservative Chinese eater, this place can only be beaten by that of the Hock Kien. Hock Kien's service is friendly. 4 points.

I am not much of a fan for bars which are "in" I get a pleasant week going by The Celibers in the Regent. Socially a comfortable, service pleasant, the beer reasonable. (I have seeped back to Wakato, Inc.) The bar is not very big, but for expansion are underway. Upstairs, behind the bar on the first floor level the bars are not recommended unless you are either a 16 stone black belt karate expert or a fourteen year old tiny hopper. Grey's (The Old Guard) only-4 points.

ACLISTER TAYLOR

Opinions expressed in SALIENT are not necessarily those of VUWSA.
April 23, 1969

The circumstances which gave rise to last week's special edition of Salient, revealed more than one disquieting feature about the relationship between the University and the Security Services.

Even accepting the basic premise that a Security Service is, per se, a necessary organisation to have in this country, an assumption which is not prepared to make, there are significant aspects of it which should be legislated against time.

The Hutchison Commission, which arose out of the Government's University inquiry, made a major recommendation in that warrant of the Security Service who was enrolled as a student at that University should be precluded from enrolling there.

The officer referred to in Salient last week is not enrolled as a student at Victoria University.

He is an enrollee as an extra-mural student at Massey University.

Mr. Banks visits the cafeteria, but is not a member of the Students Association he uses the library, but does not have a library card; he in fact participates in most of the activities of a part-time student and yet is not enrolled as a student. Therefore, only a minor technically render him immune from the provisions of the Hutchison Commission, for within their context he is not a student. Therefore, he is under no obligation to notify his presence to the Vice-Chancellor or anyone else, except of course, the odd member, who can be asked into the same net career-wise.

If there is any point in having this provision at all, it should be revised in order to allow for this kind of situation.

The commission also recommended that no member of the Security Service should be allowed to take the University's courses, or practice his trade, so to speak, within the university premises. This student approach was to report on "outside" organisations only. But it is a short step indeed to request reports from within the university after the student is ensnared in the web of the Official Secrets Act. It would certainly not be difficult to ascertain the organisations the student approached was specifically concerned with and, even allowing for the peculiar criteria of the Security Service, he would have been in a very exposed position on several.

In September last year, when the Minister of Justice, Mr. Homan, was voting for the allocation of $273,000 for Security Services, this should be put on a statutory basis.

"I would like to get around to it sometime," quoth he, in a classic statement of party attitude to more questions than the Security Service gets, but get around to it, it will all come right. But during his stent on the opposition benches the past few years we must sincerely hope the initiative is taken out of his hands.

ALISTER TAYLOR

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2—Salient, April 23, 1969

 distortion.
Drama Club calls another S.G.M.

By JANET BOGLE

ANOTHER SGM HAS BEEN CALLED

This time Drama Club members are responsible. Club members are complaining about the limited access they have to the theatre, which they maintain has for some time frustrated their efforts to achieve good quality shows on campus.

At a recent meeting of Felicity Day formed the motion which is to be presented at the SGM. The motion reads:

"THAT the priorities for the use of the Union Memorial Theatre should be firmly established, and that the Drama Club should primarily have use of the theatre. Also that bookings should only be accepted eight weeks in advance so that outside organisations would not be booking further in advance to the exclusion of a student organisation."  

Mr. R. Brew will second the motion.

The non-theatrical events could then be held elsewhere, according to members.

"Theatre is for theatre," said Miss Day.

Mr. Dick Johnston, resident producer at Downstage, produced the day's last group could not possibly arrange everything in the eight-week period stipulated in the motion.

He said that Downstage for example, had already booked the theatre for next year.

Club members have also questioned the management of the Student Union Building.

One member said that the Managing Secretary, Mr. Boyd, had more effective authority than his employers.

One weekday, Mr. Johnston spent "one hour trying to get to the caretaker to unlock the theatre. Unless the theatre is booked beforehand, it is kept locked," he said.

Mr. Johnston suggested Mr. Keeling, the President of the Drama Club, should have a key to the theatre.

He also felt that it was unnecessary to spend money for a caretaker to be present all day at the theatre.

This was especially wasteful on public holidays such as Double and triple rates had too be paid. He pointed out that outside organisations producing the day's last groups could not possibly arrange everything in the eight-week period stipulated in the motion.

He said that student groups were generally given priority in booking arrangements.

Mr. Boyd denied that Downstage had bookings for next year.

"We haven't been approached by Downstage," he said.

Referring to the practice of having a caretaker present all day he pointed out some advantages:

"We have had articles stolen from the theatre, including costumes belonging to the Drama Club," he said.

"If you can't find the caretaker, you can come and see me or Mrs. Scoones."

Referring to the question of his own authority, Mr. Boyd said it was not a question of power.

"We operate theatre bookings under the jurisdiction of the Management Committee," he said.

Open Day attracts throngs to campus

FIVE AND A HALF thousand people visited Victoria last Tuesday in the third annual Open Day.

Acting on the invitation from the president of the Students' Association, Gerard Curry, to see students engaged in their many activities, members of the public thronged laboratories, lecture rooms, the cafeteria, library, theatre and forum.

Some were highly appreciative of the opportunity they had to visit the university.

"I told my husband this morning he would be advised to come up and have a look for himself," an elderly woman told a Salient reporter.

The woman with her mentioned the relatively small proportion of long-haired students, compared to what she expected.

They had both sat through a fascinating lecture in education and felt they had a "much clearer understanding" of what students are doing at university.

Another couple said they had enjoyed the day, except for the quality of debate at forum, which disappointed them.

"Although I didn't really know what to expect, I thought it wasn't as good as it might have been," the man said.

Asked to comment on the value of Open Day, generally, he said it was "worthwhile."

Some, however, did not share the same opinion, with forum taking the brunt of the abuse.

"You couldn't escape from the advertising," one bearded visitor said.

"Everybody knew it was Open Day."

The Open Day controller, Jack Swan, said it had "proved its value to vanity public relations."
THIRTY years ago there were two fascist states — Italy and Germany, with one rather paltry hanger-on, Spain. And at that time, in 1939, Europe was sliding into a war that would engulf half the world, and in the process, two of those fascist states.

Now the sole survivor, Spain, has been joined by friends again, for her supporters in the United Nations and elsewhere are the new “free” states of independent Africa, who have adopted a policy of non-cooperation, non-violence, and political isolation, with an aid-in-kind of system of European fascism.

The ideals of one race superiority, the aim for domination, and the exploitation of the oppressed groups used to the pleasure of power, and the system is that followed by Mussolini and Hitler in Italy, and now being followed in Britain, with suppression of all dissident factions.

Feelings of racial difference may manifest themselves in the apparently trivial, but it is the philosophy behind them that should concern us. Hitler's “Strength through Joy” mass rallies boomed about in attenuated shapes, showing off those clean-cut and healthy Aryan young types. Zambian young women have been forbidden the use of miniskirts — “a decadent Western fashion.”

The methods of enforcement were similar; Hitler's Brownshirts clipped the non-Aryan heads from the heads of those German Jews unfortunate enough not to have collaborated a Siegfried/Briehlhofer hairstyle, while Jewish Zambians have been reported wearing the hood of the kind of violence that manifests itself only in the absence of a victim.

Thirty years ago, Jews who happened to be born German citizens were being persecuted. Government-sponsored propaganda campaigns pointed out that the Jews were all communists, which was true, and they were therefore being put out of business, and they must therefore be deposed of.

Africanisation sounds much the same as “Aryanisation,” and the results are all the same. This time the victims are those who happen to be anywhere in the United Nations, and on the capitals of their countries of residence or not. There are, however, about 200,000 Jews in East Africa. Their tragedy is that their colour is the issue. The Jews on those of intellectual independence, a brown skin is not allowed behind the curtains of a show. They are being driven out of the Jewish Association.

Kenya's new trade licensing law applied, among others, to all Asians. 12,000 of them have already been invalidated, and the other 12,000 are in jeopardy, but the laws are being used against them, just the same.

The parallel with the Jews is too close for comfort. Asians in East Africa have been a successful, well-endowed minority, a minority that has acquired all the trappings of success, including political power, which the Jews have enjoyed. The Zambian Jews are now in a similar position.

THE FASCISM OF PAPERS

JIM MITCHELL looks at

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4—Salient. April 3, 1969

all the nominations of KPF candidates were rejected by the returning officers. With Opposition, which refused to co-operate.

No permits are granted to KPF leaders to speak at political meetings, and the effective ban is shown by the fact that the deputy leader of the KPF, Baldwin Kagei, received a full sentence in court for speaking without such a permit.

Uganda, after the successful independence revolution, which is now in this country, has been in a state of turmoil since 1966, and although it has no political parties, it has no real opposition parties, and suppression of all dissident factions.

The situation is now so bad that one in every 150 black Africans is a prisoner of war. The situation has worsened significantly since the independence of 1962 in which the population of Uganda, the Congo, Burundi, Tanzania, or Kenya.

Seven years of civil war in the Sudan have forced 160,000 black Africans from the southern Sudan into Chad, the Central African Republic, the Congo, Uganda, Kenya, and Ethiopia. The Morgan Ayite, ruler of the Sudan are waging what has become a war of extermination against the indigenous negro Christians of the country.

There have been no 50,000 people attempting to survive in the Biafra region, which is now under siege.

30,000 Rhodesians have fled from Ethiopia to Tanzania. Ethiopian government is bombing their villages, and is sending to the United Nations a letter to the effect that they have a right to do so.

It is true that they have been doing quite a job of exterminating. 20,000 members of the Langa sect have been wiped out in the Congo. The most recent killings were in the Congo and Nigeria, with the same method.

What must be realised is that the state of independent Africa can be described as a call for a new holy war, of black against white, which is now being fought in a manner that made Germany think that the “final solution” to the Jewish question was nothing more than a solution to anything at all. Fascism contains within it as Marx once said, a weakening of another system, the seeds of its own destruction.

President Kaunda of Zambia must call for a new holy war, of black against white, which is now being fought in a manner that made Germany think that the “final solution” to the Jewish question was nothing more than a solution to anything at all. Fascism contains within it as Marx once said, a weakening of another system, the seeds of its own destruction.

President Kenya must point to the “threat” his country faces from African settlers, for just the same reasons. "Confrontation" as a militaristic policy, has act as a palliative — for it cannot cure — it is useful to African in an army.

And everywhere the people start to demonstrate against those Zambian, Tanzanian, and Kenyan fascists and fascists policies.

After all, those black Africans who are here in New Zealand, many of whom do not know their own government, are here because they are therefore black Africans. They are therefore black Africans.

If we could, by example and by contrast, demonstrate that democracy is a better way of living, we may be able to show those who still believe that it is a failure that all who believe in democracy are students, in a country dedicated to advancement, can have a special responsibility in this matter.

We have had the task of trying to convince, that in some kind of manner, illegal, in groups of fifty or a hundred, you are being almost inhuman by reason of our countrymen. The People's Republic of China is an example: the New Zealand Student's Association has sponsored a student group in this country, now almost closed to the West, in a determined effort to win students. They are the people the chance to seek the face behind the

If we would like to see this infant art form in its true, its own way, the governments of this country, to some small degree, to show the world.

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It would be a pity if we were to do less in the case of black Africa.
LENIN

BORN APRIL 22, 1870.

"LENIN's outward appearance was distinguished by simplicity and strength. He was below the middle height, with the plebian features of the Slavonic type of face, brightened by piercing eyes; and his powerful forehead and still more powerful head gave him a marked distinction. He was tireless in work to an unparalleled degree. He put the same exemplary conscientiousness into reading lectures in a small workmen's club in Zurich and in organising the first Socialist State in the world. He appreciated and loved to the full science, art and culture, but he never forgot that as yet these things are the property of a small minority. His way of life in the Kremlin was little different from his life as an emigre abroad. The simplicity of his daily habits was due to the fact that intellectual work and intense struggle not only absorbed his interests and passions but also gave him intense satisfaction. His thoughts never ceased to labour at the task of freeing the workers."

LEON TROTSKY.

"LENIN died on January 21, 1924, at 6.30 p.m., at Gorky near Moscow. His funeral was the occasion for an unexampled manifestation of love and grief on the part of millions."—Trotsky.

LEONIN.
MR SCHRODER was a respected student poet at Canterbury University in 1919 when he went to England and met Ollie Poitria as well as under his own name.

Now 50 years later, Mr Schroder has produced his first published volume of light verse, *Yet Once More*.

In the Introduction, Mr Schroder was a literary editor on two newspapers and director of broadcasting, and a friend and critic of many New Zealand poets in the process. An association with poetry of such distinction, duration, and power must receive our attention today. I think Schroder inestimably deserves our attention because of the role he has played and the merit of his writing. I think Mr Schroder, and the verse art, more closely related than has been realized.

As a critic and editor of verse Schroder seems to have made himself very unpopular in the 1930s. The hostility which is still felt towards him by the New Zealand poets of the 1930s, 1940s, and 1950s is surprisingly great. It is clear that he is not only very much a scholar that for four decades Schroder was able to detest avowed of publication and withhold recognition from poets in verse influential quarter, namely the Christchurch Press and the T-Collage Rhymes.

But among New Zealand writers of the 1940s Schroder is distinctly esteemed. For instance, he was patron of the Victoria University Literary Society in 1946-53. The publication and editorial pronouncements of verse in the 1980s also allow younger writers to announce themselves, to voice their work, and to see it in a new light.

It is a matter of some debate whether it is Schroder's or the side that it is good in New Zealand verse to be related to this base. Indeed, I would say that New Zealand poetry written on any other base has been less predictable. I wish to say that New Zealanders have nothing else but the spoken speech of their environment to depend on. From Schroder, incidentally, is the West Coat, and I think known that New Zealand voice.

But with a Schroder this spoken speech verse is combined often, but with a very rich literary knowledge. For instance, it is the first speaker's voice from Limerick to the Dramatic Society'. Schroder is always up to it. And this amalgamation of the New Zealand speech and high language is a remarkable thing, very sophisticated, very elegant to those who can appreciate it.

But Schroder requires more of verse than just the speech and the literacy. He requires vitality, freshness, novelty, inventive variety. The variety of poems included in Schroder's two volumes is just astonishing. He never repeats himself. He is always able to come up with something that is new and not just as good as anything he has done. I suspect that this constant originality is just that literary quality that Schroder thinks highest of himself and too infrequently in New Zealand poets. It is, I think, the top-flight characteristic of the very great poets, such as Shakespeare.

Schorider is, for instance, a humorous poet often deceptively comic in his phrasing or insight. Once again, this may be a deceptiveness for New Zealand poetry. Some of the best New Zealand poetry does show this side.

Schorider has helped many of the finer New Zealand poets to write. These include Eileen Duke, Robin Hyde, Fairburn, Ursula Hedel, Glover, and Ruth Gilbert. Probably the poet with whom his personal contact has been longest is Ruth Gilbert.

But I think Schroder's influence has perhaps lately become more significant still. His influence is now being felt among the writers of the 1980s. For instance, I am aware that the Schroder sound underlies a good deal that is central to my own verse. Indeed, I think of one whose verse is no like my own Schroder's.

I think his influence is indirectly coming to bear on other poets in turn through my work. I have no doubt that other young poets will turn to Schroder as the fountainhead of this New Zealand verse idiom.

The finest work in this idiom, I think, at present being done by Ruth Gilbert. Ruth Gilbert is successfully producing an ambidextrous combination of the brocken verse, the lyric, and many nautical techniques, in the dramatic poem sequences.

I think the dramatic poem sequence, which exploits the technique of the novel in verse form, and extends the influence of Tennyson's Maud and The Shropshire Lad for prototypes, will become the dominant New Zealand form of poetry but the dramatic poem sequence of the 20th century. And I think one can see that Schroder's highly literate, varied, speech-based verse is a superlative first shot at the kind of medium needed for this form. As it happens, the people who want to use this medium are the people who learn from Schroder.

To conclude, let me quote a lengthy passage from Dryden's Essay on Dramatic Poetic, which takes the same view as Schroder regarding vitality and vigour. Dryden has described one kind of bad poet. Now he describes the opposite kind of poet.

"He is one of those who having had some advantage of education and consequence, knows better than the rest what the poet should be, but puts it into practice more usefully than the rest. Many of their styles and matter are everywhere alike; he is the most elegant, pleasing writer you ever read; he never displeases your passions with the least concernment, but still leaves you in as even a temper as he found you; he is a very Leveller in Poetry, he creeps along with ten little words that help out his Numbers for To, and Undertake, and all the Patterns English can find, till he drag them to the end of another line, while the Sense is left hid half way behind; his Verses, first for want of thought and then of expression; his Sensation has not set in, nor seems to have it. . . . He affects pleasantries, to cover his want of thought and expression; when he writes the serious way, the highest flight of his fancy is some miserable Ambiguities or servile paraphrases; and in the Conick he is still reaching at some thin conceit, the ghost of a Jest, and that too flies before him, never to be caught; . . . I think Schroder has heeded this comment. I think we all should heed it."

At Paraparaumu

On the way up the zig-zag path the concrete crosses had seemed insecure, leaning at odd angles in clumps of onion flowers as though the road had mailed them in discomfort. And only the first two had their mosaic picture complete. This at least made sense; the via crucis is no easy commission. And the hardboard signs too, deceiving and coming to grief, enthused us to pray and to next time bring a friend.

Now to the summit, to discover the climb empty of achievement. A sense ofennie spin around to face the sea, to find with relief the black hulk of Kapiti beached and barring my sight. Later as we drove off Otaki my memory kept recalling that massive white statue hauled with electric light bulbs and anchored to cables which wires against the wind's tautness. My cousin remarked off-hand that it looked like a coffin.

P. F. IRELAND
ART

MICHAEL SMITHER’s paintings, at present on view at the Peter McLeavey Gallery, Cuba Street, indicate how much the growing confidence of an artist can reflect in the greater vitality and boldness of his work. Smither uses colours in a full-blooded way to that the smell the most, the most rounded; the deep blues and blacks of the rock-pool series, the cool greens and smooth textures of his figure paintings.

In the particular image in a number of pictures titled the Fauna paintings, the largest and most successful of which is in large blue pool with waves invading. Apart from having a beautiful hue of iridescent bluish, this picture with its great centre of dark cool water topped by cream-cupped waves produces an immediate feeling of threatened security which plunges the viewer into the contradictory mood of hope and despair.

HOMAGE TO HENRI — MICHAEL SMITHER

You’ve got to hand it to Columbus Pictures. In churning out a welter of middlebrow “safe” films it is riding high in profits. Two years ago A Man For All Seasons swept the Oscar list, last year To Sir, With Love and Guess Who’s Coming to Dinner topped the box-office lists. This year Oliver has taken six awards (symbol of Establishment approval) and Barber Streisand has won one for Funny Girl, coming soon. And now making equally big money is Carl Foreman’s Mackenna’s Gold.

Yet none of these films is of particular note, none of them have brushed into any new field, nothing offensive, just right for the film market. Mind you, Columbus does turn out the odd exception, the best recent example being Anthony Mann’s last film A Dandy in Aspic, which put new life into the flagging spy genre.

The ravi for Oliver! escape me. Enjoyable in parts, it is in parts, its pretty songs, the sentimental comparison between the misfortunes of squandrel and the pleasures of beauty, the good-natured characters and the hammy villainy pulled. Carole Lombard, in particular, is a hit of life into some of the more extensive musical numbers, notably in the great mobility of his dance work (a feature also present in Mann’s direction). The acting is adequate, but only adequate. Much of the Artful Dodger put any gusto into his performance. The colorizing of the film is by no means so fine for the scenes of love-life were hardy and artificial, the brown and greenish note, light, and equally unreal.

Oliver’s popularity is obvious but the overall reception suggests a distressing trend.

Few would have many doubts about how strongable Mackenna’s Gold is. Instead of seeing a travesty in the support programme it has been transformed to the first 15 minutes or so of the feature. Great vistas of the Grand Canyon yawn before one. When some kick sticks a suitably kick song, the credits finally disappear, there is a suggestion that something is going to happen. It could have happened in a week. This is of a film with the 70mm prices for a 35mm version is grossly exorbitant.

Good old Greg Peck, after pecking off an old lounge chair, burn the map showing a canyon made of gold. He is soon beset by a little band beating Omar, he’s making eyes. This then begins, finally, the saga of the gold of Mackenna. Shortly afterward we meet what brought most of us along— the chance to glimpse Lee J. Cobb, Keenan Wynn, Edward C. Robinson, Eli Wallach and Anthony Quayle. One way to make a big picture with lots of stars is to hire an actor for a few days and then let him go. Foreman overheads himself, as he sometimes does, this particular effort beats them all.

Anyway, once they’ve been given rid of there’s a little bit where Telly Savalas does a good Bridges of Madison County (cutting his head while shaving it). His come-appance comes later.

All of which leaves Omar and Greg with an Indian and two broods. One of their smarter gambles is to have the Gem of the Desert (cutting his head while shaving it). His come-appance comes later.

As for the other recent films that have passed through 100 Bibles (20th Century-Fox) was interesting in that the director of Will Penny, a moderately successful western of a subdued nature, has turned to full blood and guts in a story of the Mexican Revolution (yes, another: Mexico insists there be plenty of Mexicans in Westerns so Hollywood doesn’t have to make them all in Spain). In any case, 100 Bibles was made in Spain and featured Hollywood’s answer to an English Churchill, 1939 of 007 and in Bardot:—The Body and that Big Nicky Boy. Jim blows up a train and plenty besides, while Rappel steps a train with a shower. Routine but enjoyable plus a few new touches of action just to show Lean and company that all isn’t going their way.

brief note—recommended viewing: The Prince of Miss Jeannie Brodie (Twentieth Century Fox) is another good film from 20th-Fox in Britain, while next Saturday at the Princess will be the Clive Donner film of Harold Pinter’s The Caretaker. Bring your 1D cards for concession. Film Society shows The Anniversary, a grand foolish comedy of perversion and tastelessness featuring the incomparable Bebe Davis. Yet another well-produced one from British 20th-Fox, it has some of the most beautiful photography ever done in Britain. Screening next Wednesday at 8 in E008.

Aht and About

JAN WALKER

Safe Way to Ride High

NEVILLE GIBSON

New York, which commissioned the banners from the Betty Ross Flag and Banner Company Inc., made a reasonable choice in its selection of brightly coloured, essentially straightforward works whose "image" could not be impaired by a transformation to silk. Andy Warhol’s Tomato Soup label, approximately one hundred and one times life-size, Ernest Toya’s "Falling Man" and a Japanese screen are among the figures of art and semi-art here join the trend towards Smither’s and toward the most mediocre art for the greatest sum.

Two exhibitions by women this week are the paintings of Pamela Seearl to be seen at the Rothman’s Cultural Foundation and six paintings by Janet Evans at the University Library.

Pamela Seearl’s subject matter shows the keener interest of the African countries in which she has lived but the oranges and brown of many of the animal pictures more generally embody the lyrical glee scenes of kingly English, or New Zealand woodland and the energy and force suggested by the African terrain. Her prints face-marks according to the crown and In Mourning show glimpses of the pain and tragedy behind the tribal rituals and the artist has caught the path most successfully. A number of rather callow picture postcards, Form by Sea, On the Beach and Reclining, for example, show the embryonic stages of development but more of a sterile still-life approach.

HOMAGE TO HENRI — MICHAEL SMITHER

Janet Evans is a young New Zealand artist recently returned from England whose work is at present concentrated on rather heavy landscapes. Her deep molybdenum colour is possibly turbulent and satisfying but as yet she hasn’t managed to balance her emotional enthusiasm with technical competence. Her composite landscapes are not as much landscapes as compositions of debris and although that is admirable in many ways there is a need, as illustrated by such a painter as Woodston, to tie down individual expressionism in a more concrete form.

The New Zealand Academy of Fine Arts is holding its Autumn Exhibition at the National Art Gallery from April 1 to May 11 with a great variety of local art.
All's Well That Ends Well
HOWARD HAYDEN

IT DID, and it was.

This piece, originally a novella from Giovanni Boccaccio's Decameron, freely translated by William Painter and even more freely adapted for the stage by William Shakespeare, has made no-one's reputation.

Indeed the critics have been reduced to seeking out the original sources as Charles L, who apparently laughed his head off, and G.B.S., who fell for Helena—a dubious distinction for any woman. Even "Q," the most plausible of romantic critics, threw in the sponge at the end of the fifth round—it was "one of Shakespear's worst" and "a thing of the board."

The actors themselves have had little use for it. Of an all-star cast at Drury Lane in 1742, Peg Woffington (Helena) fainted on the stage, Midwif (the King) caught cold and died, whilst Colley Cibber, characteristically stealing Parodies from Macklin, who was foiled off with the Clown, stowed away an unprofitable harvest of professional ran- nose. The Kemble, all three of them, had little success, and it was left to the Benson- nian, the Old Vic and the Stratford companies to stage an odd performance to round off their tally of the canon.

The play, then, may be considered fair game for the producer to display his virtuosity. While the old stock of the company do their rather dreary best to invest gnarled verse with sound and sense, the comics may be given their contemporary heads, the theme of vanity to be made morally dubious and discounted, the less enduring traits of the young people given an appropriate modern treatment, and there are all the fascinating gnomics of presentation—symbolic lighting and switching—which plays to which.

This facile course was not for Dick Johnston. He had his fun, of course. A masked and tenanted interlude of the late Count of Rossallion, by way of pre- lude, struck the note of tragi-comedy sustained throughout the play, while on a lesser plane an execrable-style mobile throne rotated for the fathers-istock-king. But his approach was a frontal attack on the mecha- nism of the plot, played out in a bare-
permanent set with as many doors as a Palace Royal facade (and accordingly why that one purposeless entrance from the back of the stage). (Thus.) It was possible for the action to proceed without interrup- tion from France to Florence, from palace to palais, although sharp contrast was drawn between the court scenes, played by the principals against a series of preconised, by the supers (which would have been much more effective with split levels) and the drum sub-plot, from which stole familiar tone echoes of Morea Cynara, the fourth act of Cynara, and the affair at Cadiz.

The cast battled gamely with Shakes- peare on no off day. Like Homer, they spoke out loud and bold, and with intellig- ence and conviction. All that was missing was style, which is not acquired easily.

The bount of the performance falls on the women. Helena, (Hillary Campbell) in her quieter moments moved with grace and revealed an innocent charm reminiscent of Portia in her one feminine moment.

"You see me, Lord Bansom, what I am?"

Such as I am, . . . an unlearn'd girl, unadorn'd, impractical.

Unfortunately Helena was none of these, but a predatory pre-Shavian heroine out to get her man at all costs. To be honest, this must surely be played as high comedy—at least, in New York. Miss Campbell—or Mr. Johnston—did not see it like this. The Counter (Lyne Howden) despite being kept on her poor feet for interminable periods—palaces in France were apparently devoid of all furniture save three desperately uncomfortable chairs—sustained her age with dignity, shedding a maternal compassion, with serene imparti- ality wherever the plot directed it. Diana (Pat Webster)—so inappropriately characterized—played an improvable and dub- ious role with great spirit, and her mother, the widow Caplet (Geraldine Wray) whose moral values were even more doubt- ful, gave a life-like impression of Stilk Thomsdike about to embark on Hecuba.

Of the men, Bertam (Hamish Tristram) who would have been hired instantly by Berton as a Horatio doubling as full-back, undoubtedly caught the spirit of arro- gance and coldness and grimly did what he was required to do. The King (Alf Shaw) had some noble moments in infirmity, but failed to get away with his inevitable fifth act line—"I am wrapped in dismal thinnings." He was inclined to over exercise, tremendous voice call was used to a great effect though the King to the delight of a King from the Polonian—however, after treatment by Helena, Lauso (Philip Rees) resisted the obvious tempta- tion to out-Polonius Polonius—but little can be done with "Charles, his friend."—particularly when Charles is an aged countess.

What so charmingly used to be called the ladies and gentlemen of the ensemble, the pair carriers and ladies in eternal waiting, were well disciplined, though the men were less well spoken. The climax of the French court was remarkably egalitar- ian, and the Lords and Ladies showed a curious tendency to burst into moral applause like the Moscow Folksburo after laying down the party line. However, on the field of battle—of Florence or Athletic Park—the ranking was first rate. The appearance of what was obviously the remnants of a Greek chorus in the streets of Florence was rather startling, but a word of respect is due to the two young ladies who adorned the windows of the court with such decorative immobility.

This leaves us with Parodies and Livery, the Clown, Pardoles (Paul Holmes) would

The play was attractively costumed—a mature of Carnaby Street and the moded Enterprise. No ornament—bar a belt- sword or brooch, and poor Helena was put into a sort of Kate Greenaway gown, which gave her a lovely line but the embarrassment of bare arms with never a tinklet or furball on which to anchor them, save an early unfrilled and obscureous robe. No Dame from Stratford would have stood for it. This was odd but not so odd as the re- vealed and pumped kim, who might have sat—or rather stood—for Watteau's "Colosse.

Finally a word of appreciation for the musical linkage and background. Composed by Robert Love, beautifully played, im- peerably recorded and tactfully relayed a Dolmetsch-like consort for the court scenes, and Variations on the Last Post for the camp—perhaps more evocative than they should have been.

And a post-script. Although "All's Well" may contain far too many of the lines Shakespeare should have blasted, and though the ethical values of its characters be as inconsistent as the Wellington weather, his production showed that it still has a vitality—a panache—to be sought in vain in the kitchens, closets and attics of our angry young men and their pestilential fol- lowing. But then—

... we are old, and on our quick'st decrees
The inaudible and noiseless foot of time Steals.

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Soccer teams in W.F.A. competition

THE Victoria University Football Club will enter eight teams in the W.F.A. competition this season with the first three elevens playing in the First, Second and Third Division respectively.

The club is fortunate this year to gain players who formerly represented the Canterbury, Otago and Auckland universities.

The players are as follows:

Jim Courty, a former Auckland University and New Zealand Universities representative who plays on the left wing.

Russell Litt, a Canterbury University and NZU rep, on the right wing.

Danny Chace—a Canterbury University and NZU centre-forward.

Peter Finlay, a Canterbury University backfield and also the 1981 Canterbury University Captain.

Steve Parnwe from Otago University and is a NZU representative in the backfield.

Johnny Betts, also from Otago, fills the position of right-half.

To date this season the club has played 3 friendly games, winning 3-1 against C.Y.P.C. and 4-1 against Levin United.

The First's game against Canterbury University on 22 March was drawn 1-nil and the Seconds won 2-1.

The first game in the Wellington Football Association's Championship between 2-1, the Seconds won 3-2 against Waterford and the Third drew 2-2 with Lover Horn.

Club Captain for Vice this year is Rod Bunting and the coach Ray Raymen, a former Wellington regional coach who in his playing years was an amateur of the former London Club Tottenham Hotspur.

The practice times for the teams are quite long, with sessions held on Sunday afternoon, Monday evening at Boyd Wilson and Thursday evening in the University Library.

The Firsts will have to improve their performances in the V.U.W. Soccer Club hopes to enter a team in the Central League competition in 1970. For this a successful season in the local first division is essential.

Tournament Reports

TOURNAIMENT REPORTS

Sports Editor

AUCKLAND ran out easy winners of the North Island competition and the eight teams were held at Easter when the beat Waikato 24-3 in the final at College Rifles Park, Remuera.

Victoria played Massey on the Monday and in the first half of a very tight encounter Massey scored 20-12. The visitors put on a big show, with many goals flying past the Massey defensive line.

With six minutes left in the match, Massey's full-back Bob Kember, backing up the forwards, scored a try, and the final score was 20-12.


The 330 Rifles

The Victoria 330 rifles team fulfilled their pre-tournament predictions and defending the Hasham Shield for the inter-varsity competition during Easter at Victoria University.

The shield competition was held on Saturday, 5th April, at the West End, running for 15 miles from Christchurch city.

By lunch time, after the 300 and 500 yards, and 300 yards at 555 out of 600 was leading Canterbury with 7 points and Massey was a Further 3 behind.

This was a handy lead from the strongest competition.

In the afternoon, with two ten rounds remaining, conditions were clear, but a strong wind blew from the west across the range. With some sound shooting by Longstaff, Weir and McKeown, Vic was able to finish with a record score of 1,093 out of 1,200.

The NZU team was chosen after Saturday's shooting, and Vic expected to have a strong team in their side—J. Williams, J. Williment, J. McKeown, T. Williment, W. McKeown with G. Weir as Coach.

NZU's shooting was split into two halves, during which they scored 1,093 out of 1,200, with 1,071 with G. Weir as Coach.

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Rhodesia subject of model United Nations

By JANET BOGLE

A MODEL United Nations General Assembly meeting on Rhodesia will be held at a provincial university, in the Eastern Courtyard Room, on May 24-25.

It is being organised by NZUSA along the lines of similar meetings arranged by other national student organisations. Each participant will represent one particular province or country, and it will be his or her task to put forward his country's views on Rhodesia.

The object of the meeting is to stimulate thought on the issue, and moreover to create a greater understanding of the functions and workings of the United Nations. On the first day background papers on the United Nations will be presented.

Speakers include Mr. B. M. Brown, the director of the Southern Rhodesia Institute of International Affairs, and Sir Leslie Munro MP, who will speak for the United Nations.

Background papers to the Rhodesian situation will also be presented.

Mr. R. M. Robinson, First Secretary of the Canadian High Commission, will speak on international legal implications.

Mr. S. S. Greg, the president of the N.Z.-Rhodesia Society, will present the case for the Smith Government.

Other speakers will consider the international legal implications, and the case against the Smith Government.

The second day will be devoted to the model General Assembly. Participants will present "position" papers, then debate motions previously put forward.

Participants may select the particular country they wish to represent.

Information sheets and registration forms are now available at the Students Association Office.

There is no fee for participation.

Council Candidate

MR. JOHN McGrath (above), a former President of Victoria University, has nominated himself for the University's Senate.

Mr. McGrath, a barrister and solicitor, LLB, who was educated at the University of Sydney, is a practising solicitor in Christchurch.

The other candidate is Mr. Michael Hirstfield.

Mr. McGrath is already a member of Council (1967-69) and of the Council's Standing Committee.

"In a time of close political scrutiny of the efficiency of University education, a younger graduate can play an important role in contributing to the University Council's position in the public's mind as to the great value of the University's broad social and educational roles", said Mr. McGrath.

"If elected, I hope that my experience in University affairs coupled with my outlook of a younger and quite recent graduate would contribute a wider variety of views to the Council.

Mr. McGrath is Council Representative on Joint Committee of Student Participation in the University.

He is a member of the Executive Committee of Halls of Residence Building Appeal.

A life member of the NZ USA, Mr. McGrath was President in 1968.

He was President of VUW in 1967.

Mr. McGrath has participated in several overseas student conferences and NZ Government sponsored Pacific Commission Regional Seminar on Youth (Siova 1968).

Pill talk

The National Affairs Sub-Committee has arranged a series of talks for the first of May.

Tomorrow, at midday, Dr. Erich Giggler will lecture on the efficiency of various contraceptive methods and the role used by the University in terms of the reducing the illegitimacy rate.

Review by MIKE BERGIN

TWENTY-FIVE persons attended an open meeting last week to elect a regional committee which will run the 1% AID Campaign at Victoria University.

This does not augur well for the enthusiasm with which this international movement is adopted by students in New Zealand.

Whatever structures are set up, it is imperative that as many people as possible are involved in grass-roots level. One of the aims of the campaign is the donation by students of a percentage of their own income to overseas aid.

This will serve as an example to the community at large and, hopefully, will build political pressure in an election year to persuade the government to increase its level of aid.

At the same a worthwhile project such as the University of the South Pacific will benefit.

Mr. McGrath said the demand for overseas aid was increasing.

He suggested the demand for the present level of aid, 0.35%, by the end of next year.

"It is wise to be realistically on the up rather than flying high," he said.

However, students present were inclined to aim for the higher figure, which is in any case only seen as a first step in New Zealand's contribution to world development.

The meeting felt that the scope of the campaign should be as widely as possible and not confined to just one area.

The most important subject of trade should be pursued.

Favourable trading agreements are countries of perhaps more benefit to whom than in the long run as direct aid.

AID begins on quiet note

Four students on the running boards of a 1938 Austin at Te Aroha helped themselves to a moonlight meal.

A Brief newscast, during which an aimless World War II veteran was killed in a traffic accident, his family in Bohemia. The war in Asia, C. W. M. Honour-driver. On her arrival at Vic she was taken into the cafe (after experiencing a time honoured fear of it) attracting a rather unfortunate unenergetic...

A group of students at Victoria University have been considering an upcoming American Public Affairs Program...